

The Great Pyramid and the birth of civilization reflected in the images of Egyptian gods and hieroglyphs



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***Note:** The materials, ideas, and research presented in this article have been taken on the book “*d*nin-*hur*-saĝ: The Treasure of Mankind” by Yuri Aldanov. In the study and interpretation of Sumerian narratives, cuneiform signs, and transliterations were used materials available on the websites of The Pennsylvania Sumerian Dictionary (ePSD)¹ and The Electronic Text Corpus of Sumerian Literature (ETCSL)², a project of the University of Oxford.*

¹ <http://psd.museum.upenn.edu>

² <https://etcsl.orinst.ox.ac.uk>

Nut, Isis, Nephthys, Osiris are symbols of the Great Pyramid



Fig.1. Isis nursing the Son of Horus - faience figurine 332-330 BC. Metropolitan Museum.

I began one of my previous articles³ with an analysis of the Inventory Stela text, which mentions that the Great Pyramid (the Pyramid of Cheops) was called a mountain in ancient times. Furthermore, that text also states that the goddess Isis was the mistress of the Western Pyramid Mountain, i.e., The Pyramid of Cheops:

*He made for his mother Isis, the Divine Mother, **Mistress of the Western Mountain**, a decree made on a stela... He found the House of Isis, **Mistress of the Pyramid**, by the side of the cavity of the Sphinx, on the northwest side of the House of Osiris...*

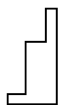
This statement sounds rather strange: why declare the goddess the mistress of the pharaoh's tomb? While the cult of Isis meant to honor the pharaoh as her son, the Pyramid is just his burial place, and neither a temple nor a place for religious rites. What's the matter?

Isis is the greatest, revered, and popular goddess of Ancient Egypt. She was both the sister and wife of the god Osiris. It is believed

that the pharaoh was a child of Isis, endowed with her power and sitting on her throne. A rectangular figure, shaped like a throne, was placed standing on her head (Fig. 1.A.⁴). Sometimes Isis was depicted with horns and a kind of convex disc-shaped object, taken as a symbol of the sun. In addition to objects placed on her head, she was portrayed with wings or their symbolic image (Fig. 1.A.). The goddess was also depicted sitting on a pedestal and nursing the baby Horus.

Any religious image is filled with semantic symbolism. The image of Isis also follows this rule. However, what is the meaning behind all the objects that create the Isis representation?

The rectangular object on Isis's head, in common opinion, depicts the throne, which is a token of power and authority. The name "Isis" means "throne," which is also her headdress. The same object is repeated in hieroglyphs as well:



However, its proportions and simplicity of form and execution raise doubts that the ancient master depicted the throne. Figure 1.B⁵ shows the head of Isis with the same object having

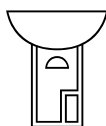
³ Aldanov, Yuri. [Description of the Cheops \(Khufu\) Pyramid and its structure on Sumerian clay tablets.](#)

⁴ <https://www.metmuseum.org/art/collection/search/548310>

⁵ <https://www.metmuseum.org/art/collection/search/329809>

different proportions that do not resemble a throne at all. Could it be that the author of this figurine impeccably and in all details executed Isis's face but was too lazy to maintain the necessary proportions of the throne on her head? Moreover, there is not a single image of Isis with a detailed throne on her head or her sitting on a real throne. It is always a minimalistic rectangular object. After all, why it would need to place a throne on Isis's head instead of depicting Isis majestically seated on a real throne? Isis on the throne is quite a bright and expressive representation of the idea of her power and highness, and then it would not be necessary to put the throne on her head.

The key to unraveling this incomprehensible hieroglyph, and the object on Isis's head, may be found in the image of another mythological character. Ancient Egyptian mythology presents another deity which is depicted with an obscure object located on its head. It is the goddess Nephthys, the sister of Isis. She was always represented with a hieroglyph of her name on her head:



The hieroglyph is described as "a house with a construction basket on top." There is no doubt that the lower part of this hieroglyph (large rectangle) symbolizes a room with a doorway (small rectangle). The upper part of this sign is considered to be the designation of a construction basket. Why exactly it should be the construction basket is not clear - Nephthys, the goddess of birth and death, had nothing to do with construction.

A description of the union of similar objects can be found on Sumerian tablets. It is the description of the King's Chamber in *The building of Ningirsu's temple (Gudea, cylinders A and B)* narrative:

*The building of Ningirsu's temple (Gudea, cylinders A and B)*⁶

724.(A26.22)

e ₂ -ninnu	saĝ-kul-bi	idim
room-50	head-bowl/heavy-it	idim [blocked/heavy]

The heavy (bowl) head of the 50 room is idim.

"Room 50" is a room of 50 square meters, which corresponds to the area of the King's Chamber. The cuneiform sign *idim* is depicted as two horizontal lines, probably representing the tightly packed ceiling granite beams of the King's Chamber and the Unloading Chambers:



I have already described the Sumerian names of the Great Pyramid and its interior parts in my previous article *Description of the Cheops (Khufu) Pyramid and its structure on Sumerian clay tablets*⁷. As we can see, between the Sumerian quote and Nephthys' hieroglyph, without any doubt, a complete analogy lays - a room and a bowl located in its upper part. If our assumption is correct and Nephthys is an image behind which lies a meaning associated with the King's

⁶ <https://etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=c.2.1.7&display=Crit&charenc=gcirc#>

⁷ Aldanov, Yuri. [Description of the Cheops \(Khufu\) Pyramid and its structure on Sumerian clay tablets](#).

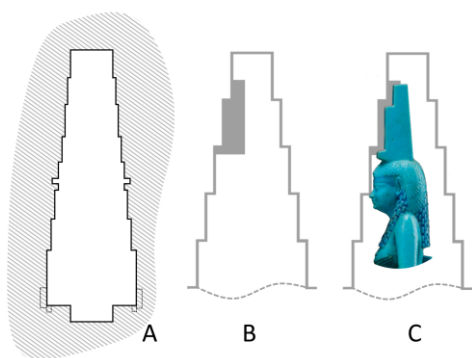


Fig.2. Cross profile of the Great Gallery and the object on the head of Isis.

Chamber, then what the Great Pyramid element became the source of the Isis image? Earlier, we mentioned that Nephthys and Isis are sisters. Therefore, the searched element must be somehow connected with the King's Chamber and be near it. And such nearest significant element to it is the Grand Gallery.

The Grand Gallery fits the image of Isis in two ways: the corbelled inwards walls and the sloped floor. The throne (Fig.2.C), element on Isis's head, is nothing more than a display of *the transverse profile of the vaulted stepped walls* (Fig.2.A) of the Grand Gallery (Fig.1.C; Fig.2.B). It is seen in Figure 2: a long block and a short ledge.

The second token is Isis's wings. There are several positions for Isis's wings, but the main two are the wings extended to the sides (or raised) (Fig. 3.1.) and stretched forward: one is raised, and the second is lowered down (Fig. 3.3.). The explanation for these variations is simple - these are the mutual (mirrored) reflections of the Grand Gallery longitudinal profile layout: horizontal (Fig. 3.2.) and vertical reflections (Fig. 3.4.).

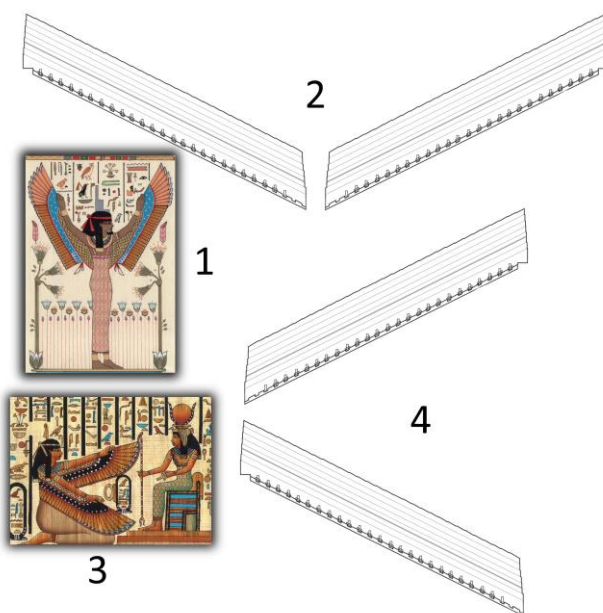


Fig.3. The longitudinal profile of the Grand Gallery is represented by the wings of Isis.

The first two signs are the external manifestation of the Grand Gallery. However, Isis's image contains a third token, a functional one - it is her female nature. Isis gives birth to a baby, gives him life, and nurses him. The baby is a symbol of new life, the birth of a new civilization. The transformation of the savage hunter-gatherer into the settled farmer made our civilization, the modern world, possible to be born. That is why the images of Isis and Osiris are accompanied by the attributes of nascent agriculture:

- plants symbolizing horticulture and crop production;
- horns symbolizing animal husbandry;

- agricultural tools: flail for threshing grain, hoes, plows, shepherd's crook.



Fig.4. Osiris.

The shepherd's crook symbolizes cattle breeding, and the flail symbolizes agriculture. Osiris himself was depicted as green and standing on one leg - these are the symbols of the plant: they have one trunk or stem. Figure 4 shows Osiris holding a shepherd's crook and a farmer's flail, and the headdress is made in the form of grain covered with two flower scales like wheat (Figure 4).

The image of Osiris includes one detail that indicates his belonging to the Great Pyramid - this is the base in the form of a rectangular trapezoid. Isis and Nephthys are designated by the symbols set on their heads, but Osiris has the defining symbol laid at his base. The base of the Great Pyramid, its very first layer made of trapezoidal megalithic blocks. Their shape is exactly the same as the element of Osiris. As we can see, the symbolism of all three images is systemic, so it can be fully argued that the creation of images was purposeful.

While the image of Osiris embodies the symbols of both directions of agriculture, Isis represents them in two different images. The "horned" Isis is the image of



Fig.5. Isis and pharaoh Seti.

animal husbandry. Between her horns was placed a disk-shaped, slightly convex object. It is believed that this is a symbol of the rising sun. The convexity of this object should indicate its sphericity. However, one of the most important aspects of animal husbandry is fertility, i.e., the ability of livestock to constantly produce offspring. The reproductive system of animals and, in particular, the ovum, which also has a spherical shape, is responsible for this function. However, in those ancient times, knowledge about the nature of the sun, as well as about the egg, could not exist: there were no tools - telescopes, and microscopes - to closely study these subjects.

Figure 5 contains confirmation that the horns and a convex object symbolize animal husbandry: Isis with horns communicates with the pharaoh Seti holding a shepherd's crook in his hands - a symbol of animal husbandry.

In 1865, Piazzzi Smyth explored the Great Pyramid. Here is what he wrote in his book *Life and Work in the Great Pyramid* about the Queen's Chamber:

So in our way out, we merely stopped a few minutes to look in at the Queen's chamber, and take note of a monstrous quarry-hole in the eastern side of the floor, under the strange niche in the wall, and a huge heap of stones and rubbish in the north-west corner, rising nearly a third the height of the room; 'noysome savour,'⁸ indeed, 'and grave-like smell,' such as offended Sandys, we did not perceive, but of his 'rubbidge' there were whole waggon-loads; and then, in a few minutes more, we were ascending the outside of the Pyramid at its north-eastern angle.⁹

⁸ Piazzzi Smyth reproduced colloquial expressions used by his Arabic guide, Sandys, to describe the unpleasant odor in the Queen's Chamber (author's note).

⁹ Smyth, Piazzzi. *Life and Work at The Great Pyramid, Vol. I*. Edinburgh. Edmonston and Douglas. 1867, 92.

The Queen's Chamber contains the unpleasant smell of decaying organic matter, which Piazzzi Smyth and many other visitors have paid attention to. The only explanation for the presence of the bad smell was due to those unscrupulous tourists who relieved their need there. However, many researchers reject this theory. Nevertheless, if we continue to draw an analogy between the Great Pyramid chambers and Egyptian mythological images, we have to assign to the Queen's Chamber the image of horned Isis, the animal breeder. Then the unpleasant smell may be explained by the fact that once upon a time Queen's Chamber contained domesticated animals: rams, sheep, goats, cows, rabbits, ducks, chickens, geese, and others. The preservation of smell through the millennia may also be explained by the properties of the material from which the Pyramid is built. Limestone is a porous stone that absorbs moisture well and with it all odors. In addition, the walls of the chamber are covered with a thick layer of salt encrustation, which "sealed" these odors in the walls of an unventilated room for thousands of years.

It is also worth considering the name Isis in detail. This name is spelled and pronounced differently in different languages. In Greek, there are two spellings of this name: Ἴσις [Ísis] and Ἴσιδα [Ísida]. In English, it sounds like Isis. In Coptic, it writes as *Ēse* or *Ēsi*. The Egyptian notation for this name is as follows:



<i>Ē</i>	<i>se</i>	-	Coptic
<i>Ē</i>	<i>si</i>	-	Coptic
<i>Í</i>	<i>si</i>	<i>da</i>	Greek
<i>e₂</i>	<i>zi</i>	<i>da</i>	Sumerian
<i>e₂</i>	<i>ši</i>	<i>da</i>	Sumerian

Table 1. Isis.

The English Isis is a derivative of the Greek name Isida. What was the pronunciation of the name Isis in the Egyptian language stays unknown. Thus, Coptic and Greek pronunciations and spellings are left: *Ēse* (*Ēsi*) and *Ísida*. These variants of the name can be decomposed into syllables (table 1) and tried to be repeated in Sumerian signs. And an unexpected similarity of the Greek and Coptic sounding of the name Isis with the Sumerian

spelling and pronunciation of this name is revealed: Ezida or Eshida. The interpretation of these three signs (*e₂-zi[ši]-da*) from Sumerian means "room with life" (Table 2).

<i>e₂</i>	IGI/zi[ši]	<i>da</i>
room	life	side, vicinity
Room with life		

Table 2.

Also of interest is the partial match of Egyptian and Sumerian ideograms (Fig. 6.). Cuneiform signs do not have curved lines. Instead, arcs are represented by angles. For example, the sign

IGI/zi is similar in shape to the hieroglyph for "a loaf of bread" [t]. The cuneiform sign DA/da repeats the shape of a seated person. The hieroglyph st (throne, place), as well as the Sumerian sign *e₂* (household, room), semantically defines a place. However, as we found out, the hieroglyph st indicates a very specific place - the Grand Gallery.

The name of Isis' sister Nephthys could sometimes be written in hieroglyphs different from the hieroglyph "house with a building basket on top" (Table 3). In this spelling of the name Nephthys, we explore even more similarities between the Egyptian and Sumerian signs. The very first star-like sign in the Sumerian language has the meaning "up," "upper." Indeed, if Nephthys is a symbol of the King's Chamber, which takes the highest position in the Great Pyramid, then the definition of "upper" fits the description of this room. The signs in the second position resemble a mushroom in shape but are rotated 90 degrees relative to each other. The last signs depict a seated person.

Egyptian myths say Nut was the mother of Nephthys, Isis, and Osiris. In other words, two sisters and a brother are born in the same womb. Moreover, Isis and Osiris became husband and wife. The brother and sister who became husband and wife is an allegory that emphasizes the inseparable connection between these two images. If we follow our assumptions that Nephthys,



Fig. 6. Isis.
Hieroglyphs and
Sumerian signs.

Isis with a block, and Isis with horns represent the three chambers of the Great Pyramid, then the Great Pyramid itself must be hidden behind the image of their mother, goddess Nut. In other words, Nephthys and both Isis are located, as it were, in the "womb" of the Pyramid. Thus, Osiris represents the idea of farming that is an inseparable part of Isis's image.

On frescoes, bas-reliefs, and papyri, the goddess Nut is always depicted in a strange pose: arched and standing on her toes and fingers. Below her lies god Geb, and in the space between them are placed various images (Figure 7). The pose of the goddess makes it clear that all objects in her space are in her possession. The body of the goddess Nut is almost always adorned with stars. This symbolism once again refers us to the Sumerian signs: the cuneiform sign AN, denoting the upper part of the system of passages and rooms of the Great Pyramid, i.e., the Pyramid itself, is also depicted as a star (Table 3).

On the papyrus (Figure 7) in the lower-left corner, there is an image of the Sphinx - confirmation that Nut is the image of the Great Pyramid, and the images inside the Nut area are elements of the internal plan of the Pyramid. For example, a composition with a bird, placed on a thick black line raised above the base, can symbolize the Sumerian bird Anzud [anzud₂^{mušen}], and the object, in the form of the letter "C" - two ventilation shafts in the King's Chamber. The profile of this chamber with ventilation shafts forms a figure resembling a bird with its wings spread in flight. The elevated pedestal symbolizes the elevated position of this chamber relative to the rest of the other chambers. The figure with outstretched arms symbolizes the Queen's Chamber. The arms raised and bent at the elbows repeat the shape of the shafts of this chamber, and two figures with the heads of horned animals touching her hands indicate that she is related to animals. Geb is laying under their feet - a symbol of the underground part of the Pyramid system, i.e., earth, the


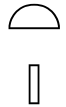




		
		
AN/an	IGI/zi[ši]	DA/da

Table 3. Nephthys.



Fig. 7. Goddess Nut.


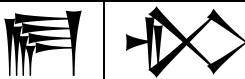
foundation on which the Pyramid stands. All the figures are painted green - the author of the papyrus indicates that these are not real humans but images.

Based on this short analysis, the conclusion suggests that all the symbolism of Egyptian drawings, signs, and hieroglyphs is subordinated to one idea - the emergence of cultivated agricultural plants, domesticated animals, and the direct emergence of agriculture itself.

The moment of the advent of agriculture and the transformation of wild hunters and gatherers into purposeful and settled workers is the most important event in the history of our earthly civilization. It happened about 10,000 years before our era. This period has been called the Neolithic Revolution. But what is the connection between the Neolithic Revolution and the Great Pyramid? Why do these rooms become mythological images, and why does Egyptian symbolism glorify the Pyramid and its rooms and connect them with cultivated crops and domesticated animals? Perhaps a partial answer can be found in the Sumerian records.

The Grand Gallery and its contents in the Sumerian chronicles

The Sumerian narrative "The Keš temple hymn" contains a description of the Pyramid's chambers, including the Grand Gallery. A special cuneiform sign *edin* was developed to designate the Grand Gallery in the Sumerian language. It combines the sign of the room, plant, and stairs:

	
<i>edin, eden</i>	<i>e₂-dim</i>
[open country]	room-plant

The Grand Gallery is one of the tallest rooms of the Cheops Pyramid. Its stepped walls converge upward, forming an acute angle. The transverse profile is a stepped figure similar to a tiara, resembling a low truncated cone in shape (Fig. 2.A-2.B). The Gallery itself has a slope of 26°16'40". Its height is 8.74 meters - almost 3 modern floors. A description using these features of the Grand Gallery, we find on Sumerian tablets:

*The Keš temple hymn (c.4.80.2)*¹⁰

31.

<i>e₂</i>	<i>ib-gal</i>	<i>an-ne₂</i>	<i>us₂-sa</i>
room	corner-big	topmost	to stretch

The big corner room stretches very high.

32.

<i>e₂</i>	<i>zid-da[zi-da]</i>	<i>gal</i>	<i>an-ne₂</i>	<i>us₂-sa</i>
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¹⁰ The ETCSL project, Faculty of Oriental Studies, University of Oxford. The Electronic Text Corpus of Sumerian Literature. (<http://etcsl.orinst.ox.ac.uk>). [The Keš temple hymn \(c.4.80.2.\)](#), 31-33.

room	right[life-with]	big	topmost	to stretch
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The room with a big life stretches very high.

33.

<i>e</i> ₂	<i>men</i>	<i>gal</i>	<i>an-ne</i> ₂	<i>us</i> ₂ - <i>sa</i>
room	tiara	big	topmost	to stretch

The room as big tiara stretches very high.

The transliteration *zid* in line 32 has been changed to a more appropriate *zi* - these are two transliterations of the same sign ZI¹¹, which, with its outlines, schematically displays both corn heads located on the same stalk and individual spikelets of wheat:



From the following Sumerian quotation, the Grand Gallery (or the largest room) contained life, for that, it was respectfully called the Highest:

*The Keš temple hymn (c.4.80.2)*¹²

58A.

[<i>e</i> ₂ ...]	<i>ni</i> ₂	<i>gal</i>	<i>ši-ri</i>	<i>an-ne</i> ₂	<i>mu</i>	<i>maḥ</i>	<i>sa</i> ₄
room	self	big	life-distant	highest	name	great	to call

The biggest room with a distant (deep inside) life called the great name the Highest!

A quote from another Sumerian story, *How Grain Came to Sumer*, gives a little insight into what happened at the Pyramid:

*How Grain Came to Sumer*¹³

3.

<i>an-ne</i> ₂	<i>an-šag</i> ₄ - <i>ta</i>	<i>im</i> - <i>da-an-ed</i> ₃ - <i>de</i> ₃
highest	upper-inside-from	<i>it</i> -to bring

The highest is bringing it (grain) from inside the Upper (Great Pyramid).

¹¹ [Zl/zid](#), [Zl/zi](#)

¹² The ETCSL project, Faculty of Oriental Studies, University of Oxford. The Electronic Text Corpus of Sumerian Literature. (<http://etcsl.orinst.ox.ac.uk>). [The Keš temple hymn \(c.4.80.2.\)](#), 58A.

¹³ The ETCSL project, Faculty of Oriental Studies, University of Oxford. The Electronic Text Corpus of Sumerian Literature. (<http://etcsl.orinst.ox.ac.uk>). [How Grain Came to Sumer \(c.1.7.6.\)](#), 3.

The author of the "How Grain Came to Sumer" narrative claims that cereals, such as cultivated wheat, were given to people from the Pyramid, and in particular from the Grand Gallery.

The cuneiform sign *edin* (*eden*) consists of the signs *e₂*, *dim*, and the image of a ladder. The structure of this ladder is described in lines 67-69 in the narrative "The Keš temple hymn":

*The Keš temple hymn (c.4.80.2)*¹⁴

67.

<i>barag-barag-e-ne</i>	<i>gu₂-ne</i>	<i>am₃-ma-ĝal₂-le-ne</i>
dais-dais-[pl]	bank-[pl]	[itself]-to place-[pl]

Many daises are located on the banks (ramps). ([pl] - plural)

68.

<i>ĝiš-taškarin-da</i>	<i>men</i>	<i>an-da-gur₃-ru</i>
box tree-line	diadem	upper-with-to bear

Box trees put on (wear) diadem,

69.

<i>ĝiš-asal₂-gin₇</i>	<i>an-da-tal₂-tal₂</i>	<i>sal-la</i>
poplar-like	up-with-to expand[pl]	to spread

and, like poplars, grow up and spread out.

"Box trees put on (wear) diadem" is an allegorical expression describing how the author saw the sprawling crowns of trees and the stepped walls of the Grand Gallery. The Grand Gallery has a design that puzzles pyramid researchers for a long time. In particular, no one can explain the purpose of the complex grooves on the ramps along the aisle of the Gallery. For example, Professor Flinders Petrie wrote in his book:

*The holes cut in the ramps or benches, along the sides of the gallery (see section of them in Pl. ix.), the blocks inserted in the wall over each, and the rough chopping out of a groove across each block—all these features are as yet inexplicable*¹⁵.

According to the above quotation, these grooves served to hold dais thrown from one ramp to another. The dais had boxes with earth and trees. It is easy to imagine when all the dais were in

¹⁴ The ETCSL project, Faculty of Oriental Studies, University of Oxford. The Electronic Text Corpus of Sumerian Literature. (<http://etcsl.orinst.ox.ac.uk>). [The Keš temple hymn \(c.4.80.2.\)](#), 67-69.

¹⁵ Petrie, W.M. Flinders. *The Pyramids and Temples of Gizeh*. Histories & Mysteries of man ltd. London, England. 1990. (1883), 25.

place, then the Grand Gallery looked like a large staircase or multi-level terraces. These terraces are mentioned in the following quote from "The Keš temple hymn":

*The Keš temple hymn (c.4.80.2)*¹⁶

97.

<i>ġa₂-nun</i>	<i>ġar-ra-bi</i>	<i>an-ub</i>	<i>ki-ub</i>
room-foremost	place-it	upper-corner	place-corner
<i>ġa₂-nun</i>	<i>e₂?</i>	<i>ġar-ra</i>	<i>šukur [ši-KAK]</i>
room-foremost	room	to place	spear (life-all)

The foremost room, that has a corner at the top and itself is at an angle (corner) the household's greatest room, in which all life located,

98.

<i>gi-gun^{ki}-na-bi</i>	<i>la-ḥa-ma</i>	<i>ki</i>	<i>us₂-sa</i>
terrace-it	plenty-nursery	place	to stretch

stretched its terrace, the place with many nurseries.

In the boxes installed on the terraces in the Grand Gallery, cereals and many other types of garden and agricultural plants grew as well. For people who lived many thousands of years ago, this place, hidden from the outside world and becoming the source of cultivated farm plants that gave an abundance of food and a new, previously unseen, lifestyle, was a real miracle. Mention of this miracle may be found in much later historical accounts. This place is described as "The Marvel of Mankind" or "The Miracle of the Humanity." The use of the epithet "humanity" emphasizes its global significance.

Hanging Gardens of Babylon

Many ancient historians mentioned the Hanging Gardens, attributing their authorship to various kings and calling them the "Miracle of Humanity." This expression emphasized that the Gardens played some important role for mankind and not a particular king.

The Hanging Gardens of Babylon were an architectural and engineering structure built as multi-level cascading terrace gardens. The terraces had numerous trees, shrubs, and vines growing, giving the impression of a large green mountain. Until now, neither the site, nor the structure itself, nor its ruins have been found. Many attempts have been made to excavate Gardens in the supposed places.

Diodorus Siculus, who lived from 60 to 30 BC, has an interesting description of the Hanging Gardens:

¹⁶ The ETCSL project, Faculty of Oriental Studies, University of Oxford. The Electronic Text Corpus of Sumerian Literature. (<http://etcsl.orinst.ox.ac.uk>). [The Keš temple hymn \(c.4.80.2.\)](#), 97-98.

*The park extended **four plethra on each side**, and since the **approach to the garden sloped like a hillside** and the **several parts of the structure rose from one another tier on tier**, the appearance of the whole resembled that of a theater. When the **ascending terraces** had been built, there had been constructed beneath them galleries which carried the entire weight of the planted garden and **rose little by little one above the other along the approach**; and the **uppermost gallery, which was fifty cubits high, bore the highest surface of the park... and there was one gallery which contained openings leading from the topmost surface and machines for supplying the gardens with water, the machines raising the water in great abundance from the river, although no one outside could see it being done.**¹⁷*

Several points in this description should draw attention to themselves. Firstly, the Garden was square - 4 plethra on each side, i.e., it was not of arbitrary shape, did not surround the king's palace, was not rectangular, but was strictly square. Secondly, it was shaped in the form of a mountain, i.e., its shape was pyramidal. Thirdly, one of the galleries, which is 50 cubits tall (about 22.2 meters), occupied the highest position in the Gardens and had openings leading to the surface. The description of this gallery (the highest position; 22.2 meters tall (the height of the King's Chamber, including the Relieving Chambers, is 21.1 meters); has openings reaching the Garden uppermost surface) completely matches the design of the King's Chamber in the Great Pyramid. Fourth, the ascending terraces are the terraces described in the Sumerian narratives. The phrase "the approach to the garden sloped like a hillside" describes the Ascending Passage leading to the Grand Gallery. Fifthly, "the several parts of the structure rose from one another tier on tier" - this description can be attributed both to the outer blocks of the Pyramid, forming a stepped structure, and to the stepped walls of the Grand Gallery. Sixthly, the Garden was supplied with water by mechanisms hidden inside, and, therefore, invisible from the outside. The Subterranean Chamber contains a few meters deep hole in the floor, which, several thousand years ago, collected water from underground waters, which could be used for watering the plants in the Grand Gallery.

Other ancient authors trying to describe this wonder of the world revealed more details. For example, Josephus quoted two quotes from Berossus about the Hanging Gardens. One of them contains some interesting facts:

*At his Palace **he had knolls made of stone which he shaped like mountains** and planted with all kinds of trees. Furthermore, he had so-called **pensile paradise** planted because his wife, who came from Media, longer for such, which was the custom in her homeland (Jewish Antiquities X, 11).*¹⁸

*...and, within this palace he created **lofty stone terraces**, in which he closely **reproduced mountain scenery**, completing the resemblance by planting them with all manner of trees and*

¹⁷ Finkel, Irving. *The Hanging Gardens of Babylon*. In Clayton, Peter; Price, Martin (eds.). *The Seven Wonders of the Ancient World*. New York: Routledge. pp. 38 ff. ISBN 0-415-05036-7. 1988, 43.

¹⁸ Finkel, Irving. *The Hanging Gardens of Babylon*. In Clayton, Peter; Price, Martin (eds.). *The Seven Wonders of the Ancient World*. New York: Routledge. pp. 38 ff. ISBN 0-415-05036-7. 1988, 42.

constructing the so-called Hanging Garden; because his wife, having been brought up in Media, had a passion for mounting surroundings. (*Contra Apionem* I, 19) ¹⁹

According to Beross, the Hanging Gardens counted several stone knolls made in the form of mountains - stone pyramids in the form of mountains were built on the Giza Plateau. Stone terraces reproducing a mountain landscape is a description of the terraces in the Grand Gallery. The Sumerian narratives tell of dais thrown from one ramp to another, which had boxes with trees. There is a passageway going in the middle of the Gallery, and if the platforms (dias) are high enough, then a person moving along that passage will see plants hanging over him.

Another ancient historian, Strabo, indicates that the Hanging Gardens were located next to the river and were built with stone blocks:

The garden is quadrangular in shape, and each side is four plethra in length. It consists of arched vaults, which are situated, one after another, on checkered, cube-like foundations. The checkered foundations, which are hollowed out, are covered so deep with earth that they admit of the largest of trees, having been constructed of baked brick and asphalt - the foundations themselves and the vaults and the arches. The ascent to the uppermost terrace-roofs is made by a stairway; and alongside these stairs there were screws, through which the water was continually conducted up into the garden from Euphrates by those appointed for this purpose, for the river, a stadium in width, flows through the middle of the city; and the garden is on the bank of the river. (Strabo, Geography, XVI, 1.5)²⁰

In the pyramids, cubic and rectangular blocks of limestone were used. The quote from Strabo also mentions cuboid bases, i.e., blocks. The ancient historian Herodotus in his "Account of Egypt" also mentioned the foundations: "This pyramid was made after the manner of steps which some called "rows" and others "bases."²¹

Philo of Byzantium (250 BC) also mentioned that the Hanging Gardens were built on cubic foundations:

The Hanging Garden has plants cultivated at a height above ground level, and the roots of the trees are embedded in an upper terrace rather than in the earth. This is the technique of its construction. The whole mass is supported on stone columns, so that the entire underlying space is occupied by carved column bases. The columns carry beams set at very narrow intervals. The beams are palm trunks, for this type of wood—unlike all others—does not rot... This structure supports an extensive and deep mass of earth, in which are planted broad-leaved trees of the sort that are commonly found in gardens... Streams of water emerging from elevated sources flow partly in a straight line down sloping channels, and are partly forced upwards through bends and spirals to gush out higher up, being impelled through the twists of those devices by mechanical forces... For the root [system] is kept saturated and sucks up the all-pervading supply of water, wandering in interlaced channels beneath the ground, and

¹⁹ Finkel, Irving. *The Hanging Gardens of Babylon*. In Clayton, Peter; Price, Martin (eds.). *The Seven Wonders of the Ancient World*. New York: Routledge. pp. 38 ff. ISBN 0-415-05036-7. 1988, 42.

²⁰ Finkel, Irving. *The Hanging Gardens of Babylon*. In Clayton, Peter; Price, Martin (eds.). *The Seven Wonders of the Ancient World*. New York: Routledge. pp. 38 ff. ISBN 0-415-05036-7. 1988, 45.

²¹ Herodotus. *An Account of Egypt*. Translated by G. C. Macaulay. The Project Gutenberg EBook of an Account of Egypt (<https://www.gutenberg.org>). 2013.

*securely maintaining the well-established and excellent quality of the trees. This is a work of art of royal luxury, and its most striking feature is that **the labour of cultivation is suspended above the heads of the spectators.** (Philo of Byzantium) (Translated by professor David Oates)²²*

As follows from this quote, all plants grew on terraces above ground level, and the builders filled the space between the terraces and the ground with carved bases. Another interesting detail is described by Philo of Byzantium: "Streams of water emerging from elevated sources flow partly in a straight line down sloping channels." The Grand Gallery, approximately in the middle of its height, has a hollowed-out groove on both sides of the walls. It goes along the entire length of the Gallery. This slopping groove could hold irrigation gutters or water pipes.

It should be borne in mind that none of the authors saw this wonder of the world with their own eyes. This circumstance explains the confusion with the Hanging Gardens belonging to one or another ruler. It also explains why all the descriptions differ in details but agree in general: the gardens were square at the base, built from blocks carved from stone and had a cone-shaped or pyramidal shape, were located near a river, had an internal irrigation system, trees and plants grew at a distance from the ground, the trees were planted in boxes and were set on stepped terraces, the approach to the gardens was along a steep path. As you can see, the main signs of the Hanging Gardens of Babylon correspond to the description of the pyramids on the Giza plateau.

The famous work "Topography of Babylon," consisting of five tablets that completely describe the city, including the names of streets, shrines, gates, and temples, does not contain a single mention of the Hanging Gardens, which, being an ingenious engineering structure of that time, should have become its hallmark. Therefore, the Hanging Gardens of Babylon were not Babylonian at all, and, most likely, all descriptions refer to the pyramids on the Giza plateau.

Conclusion

Now we may answer the question I began this article: why did the author of the Inventory Stela need to declare the goddess Isis as mistress of the pharaoh's tomb? The answer is simple: the two images of Isis represent the two chambers of the Great Pyramid, the Grand Gallery, and the Queen's Chamber, which made the Neolithic Revolution possible and became the starting point of our civilization. For the sake of these two chambers in which life was born, the Great Pyramid has been built. That is why Isis was declared the mistress of the Western Mountain, the Great Pyramid. Thus, the Pyramid itself is the greatest monument of all times dedicated to the birth of our civilization, as well as the entire pyramid complex on the Giza plateau.

Cultivated varieties of wild plants and domesticated animals have indeed become a turning point in the life of the people of planet Earth. Agriculture and cattle breeding gave Neolithic people plenty of food, forced them to become settled farmers, divide labor, create settlements and cities, and freed up time for science and culture. This event radically changed the way of life of the savages of the Stone Age.

The phenomenon of the Neolithic revolution still holds many mysteries. The main one: how did the people of the Paleolithic, having no written language and science, be able to master and use the methods of selection and crossing not only to breed cultivated varieties of plants but

²² Finkel, Irving. *The Hanging Gardens of Babylon*. In Clayton, Peter; Price, Martin (eds.). *The Seven Wonders of the Ancient World*. New York: Routledge. pp. 38 ff. ISBN 0-415-05036-7. 1988, 45.

also domesticated animals? How were Paleolithic people able to force cows, goats, rams, chickens to give birth off-season? How could they get cows and goats to produce more milk than they need to feed their offspring? Agriculture arose simultaneously in different places and even on different continents. How could this knowledge spread in a relatively short time over such long distances and create different crops in different regions? For example, corn began to be cultivated only in the Americas, rice only in Asia, and wheat in Europe, the Middle East, and North Africa.

This event is allegorically described in many myths of different peoples around the world. The image of the Great Pyramid, which gave life to civilization, having passed through thousands of generations and thousands of years, was transformed into holy mountains. The myths that tell about the creation of the world, which we interpret as the creation of the universe, only tell about the creation of a new world of people with a new way of life, which did not exist on Earth before.